



Videophile's Newsletter



Hey! For each of you that thought you were the only person in the world who owned a Betamax ... Welcome! There are quite a few of us. Not a hoard, but a manageable number, who taken together cover much of the geographic area of the country. You will find some of your names, addresses and dossiers within.

On a somewhat mercenary note, I find that my effort to bring this missive to you as a good will gesture will not be able to continue beyond this issue. The paper, postage, time, and your odd sized envelopes are just too much. So if you want to stay with us, here are your options:

- (1) Send me a measly \$1.00 and I'll send you issues #3,4 and 5.
- (2) Each of the above.

If I am going to run your want lists and lists of your current tape collections, I rather suspect that these future issues will have to be put into larger envelopes. For those who do not care to send me the dollar, I bid you a hearty farewell. As before, the remainder of this page is reserved for personal replies, but since there are now so many of you, please do not feel slighted if the space is blank.

THIS ISSUE IS BEING SENT TO _____ OF YOU.



Oddly enough, I am not in this for the money. As you will see from the suggestions elsewhere herein, I view this thing as a pure hobby ... at least as pure as you could expect from one who is subject to the frailties of the flesh. I am not one of those who has a giant film library, unlimited resources, vast technical expertise, sophisticated copying equipment or even a monomaniacal interest in devoting great chunks of time to this endeavor. So it may well be that when the "big boys" get rolling in the videocassette business this modest little effort will be quite easily brushed aside. Until that time I hope very much to be able to bring some of you together and to also establish a few lasting arrangements of my own.

I just thought (after seeing what has happened to coins and comics when the dealers and investors got wind of them) that it might be kind of fun for people to help each other see the TV shows they would like to see, just for the pure joy of bringing pleasure to themselves and to each other. A radical and dangerous idea, I grant you ... but perhaps a workable one on a small scale. This is a virgin hobby. We are on the frontier. Do with it what you will.

As mentioned last time, if you are interested, these pages could include the credits of certain performers that would be of particular interest to collectors. Herewith a sample ... the following shows all feature the well known British horror actor CHRISTOPHER LEE! If those shows are on in your area you might watch for them. Indeed, please consider the Alfred Hitchcock episode as being on my own want list. The Avengers is being run here now, so I will watch for those myself.

(3) (3) ALFRED HITCHCOCK

"The Sign of Satan" In Hollywood to make a horror film, a European actor insists that he wants to actually become he fears that a cult of devil-worshippers may try to kill him. (60 min.)

Cast

Karl Jorda Christopher Lee
Miss Sia Scola
Miss Rubini Gilbert Green
Ed Warden Adam Roarke
Dave Myron Healey
Police Captain Byron Keith

(7) AVENGERS—Adventure

NOTE: "The Uncanny" with Christopher Lee, star of British horror movies. The Avengers are called in after agents have been taking short and unexpected vacations. On the surface, hell-days are all right, but not when the alleged secret concerns are actually being murdered. Stars: Anthony Quinn, Tara: Linda Thorson, Walter: Patrick Newell. (60 min.)

Guest Cast

Colonel Mannerly Christopher Lee
Minnow David Summer
Blackie Glyn Edwards
Mullard Neil Storr
King Ho Eric Chung
Toy Vincent Wong

(5) (7) AVENGERS—Adventure

NOTE: "The Sign of Satan" with Christopher Lee, star of British horror movies. The Avengers are called in after agents have been taking short and unexpected vacations. On the surface, hell-days are all right, but not when the alleged secret concerns are actually being murdered. Stars: Anthony Quinn, Tara: Linda Thorson, Walter: Patrick Newell. (60 min.)

Guest Cast

Prof. Stone Christopher Lee
Dr. Ferraro Jimmie Fouts
Dr. Jones Patricia Smith
Scott David Korman
White Christopher Moulton

ITEM: You will probably want to pick up a copy of the November issue of Playboy Magazine. It contains an article about the Video tape scene, equipment presently available, and like that. This is the same issue that contains the highly publicized interview with J. Carter. Who knows, there may even be some pictorial features in there that are of passing interest to some of you as well.

Some of you have already responded to TVN #1, and I was particularly pleased by the lengthy letters. Marc Wielage offered comments in response to questions I raised, and here are excerpts from his letter:

As to color showing through on black and white recordings ...

the cause of the color "Snow" on your set during black and white recording is due to the station showing a black and white movie on a color film chain, with the "color burst" of the camera kept on. This fools your set, which in trying to make a proper color picture out of a black and white one, only manages to make a smeared, "sparkly" image. Call the offending station and ask for Master Control, and mention the problem I explained; I've done it before locally, with the result usually being the poor engineer apologizing profusely and a proper picture popping on the screen seconds after my call.

... and as to other brands of tape ...

I understand non-Sony Betamax tape should be coming out in about 60 days or so from Scotch and one other unknown manufacturer, but it's doubtful that their products will cost much less than Sony's, due to Sony's insistence on selling the cassette shells to the tape companies, rather than letting them make their own Betamax boxes.

Marc has the following in collection at the present time:

Frankenstein (slightly edited), The Mummy ("), Forbidden Planet*, The Day the Earth Stood Still*, 13 Ghosts (first 10 minutes out), King Kong*, Son of Frankenstein (slightly edited and some scratches at the beginning), Star Trek: The Menagerie, The Beach Boys (NBC Special), Burt Bacharach: Opus 3 (lavish ITC special: 1974), Men Who Made the Movies (PBS: Hitchcock interview and clips), and many Warner Bros. cartoons.

Those with an (*) were taped directly from the movie film, all others are off the air. Marc has the ability (through a friend) to make copies of his tapes, is willing to do so for "a negotiable fee", and is also willing to trade for other material on Betamax tape. Marc also has access to a film chain and wanted me to mention that he has the ability (within the limits of his time and desire) to turn 16mm film (B&W or Color) into tape. You can write to Marc at: P.O. Box 22681 Tampa, Florida 33622.P.S. He does nice work!

TIPS: Marc also sends along the following re: editing out commercials:

I have found that with just a little patience, it's not really that hard to edit out commercials and bridge slides (the art cards that occasionally pop up between the program and a commercial). For best results, note the time the station goes to their commercial break, let the recorder roll for a few more seconds, rewind it and cue it (by trial and error) to the exact point right before the commercial begins, and stop the machine. Keeping in mind that almost all commercial breaks in local TV are 2 minutes in length, switch the machine into record with the pause control locked in position about 15 seconds before the end of the break, and release it as the commercial or program slide goes to black, just as the program is beginning to fade up. Generally, using the Betamax controls in this manner will result in adequate edits about 60 or 70% of the time; perhaps one out of three edits will "break up" on the screen for a second or so. There is no easy way I know of to modify the unit to make perfect edits every time, unfortunately, though I'm still looking into the matter. I'm also checking out the possibility of slow-, fast-, and/or reverse-motion, as well as using the pause control for a still frame picture.

SUGGESTED GUIDELINES TO TRADING (sort of)



I have racked my brain in an attempt to come up with suggested guidelines for trading, selling, lending and what not, of our tapes. There are so many combinations of possible arrangements involving varied types of material, that suggesting comprehensive guidelines now seems to me to be either impossible or of no real service to you. Having said that, I offer the following:

On a straight hour for hour trade of material taped off the air, each party should use his own tape, pay his own postage, and make no charge. Two half hours should be considered the same as one hour long show. The difference in effort is not worth quibbling over.

If one person lends out a tape for viewing and return, the lendee should pay postage and packing both ways.

As to taping off the air for someone who offers no similar service in return ... well, folks, it's up to you. I, personally, have little time for this and would probably not do it, and go to the trouble of dropping out commercials, for less than \$10 an hour.

As to sending someone a tape in order to allow it to be copied or copying it yourself and sending it off, I can't help but feel that the nature of the material involved comes into play. I would hope that we could keep fees on this to a minimum, and try to let the desire to share overcome the urge to profit.

TYPES OF MATERIAL

There are at least 9 identifiable types of material that we will be dealing with:

(1) Regular current network shows. Example: This weeks episode of M.A.S.H. This catagory would also include network reruns, such as Sanford and Son which is on in the morning five days a week.

(2) Syndicated Reruns. Examples: Greenacres, The Avengers, and The Munsters, which are available to local stations, but are only being run in certain parts of the country at any one time.

(3) Syndicated Shows. Examples: Mary Hartman, Mary Hartman, 1999, and Monty Python, which are not reruns, but are still only being shown in certain parts of the country.

(4) Syndicated Movies. Examples: Bogart, Charlie Chan, and Frankenstien movies being shown somewhere or other most of the time. These of course are more desirable if the commercials are out.

(5) Pay-Cable Material. Examples: First run movies, special events, and films not otherwise available off the air, which are shown on Home Box Office, Warner Star Cable, some other pay cable system or on systems in hotels.

(6A) 16mm film/tape (TV): Available. Examples: Any TV show such as those in catagories (1), (2), or (3) which are currently available, but which were not taped off the air. Rather they were produced by turning a 16mm film into a cassette tape by use of special equipment.

(6B) 16mm film/tape (TV):Not Available. Examples: Amos and Andy, Life of Riley or any tape made from a film of a TV show which is no longer on the air in syndication or otherwise.

(7A) 16mm film/tape (Movie): Available. Examples: King Kong, or any film available in catagories (4) or (5) but which was produced from a 16mm print, rather than off the air.

(7B) 16mm film/tape (Movie): Not Available. Examples: Obscure films, "porno" titles, silent movies, or whatever that is not available off the air in any of the above catagories.

(8) Off the Air: Now Unavailable. Examples: Recordings made by you early tapesters of specials, talk shows, serials, variety shows, and whatever that were current at the time but which by their nature are not likely to ever be rerun. The CBS News or a beauty contest would be other good examples. Many of the shows in catagories (1), (2), and (3) will fall into this catagory as time goes on.

(9) Prerecorded Material. This could be almost anything. It is expected that Sony will soon be bringing this sort of thing out in the Betamax format. It is already available on cassettes that are played on 3/4" tape equipment.

Of course, there are others: home movie type tapes that you make yourself, tapes of local live events that become catagory (8) material the instant they are over, and who knows what all. But, the point of all this is to say that it would seem that items in catagories (1), (2) and (3) and, to a lesser extent, those in catagories (4) and (5) are common enough that they should be considered of nearly equal value for trading purposes. But, the others, particularly those in catagories (6B) and (7B), should command a price of some sort, not only because of their relative rarity, but also because a certain investment was required to obtain them in the first place. As among ourselves I offer no suggested prices at this time, but I hope we will be able to counteract somewhat the big time bootleg tape dealers who will be on the scene someday just as surely as you are reading these words.

A word on CONDITION: The condition or quality of your reception should also have a bearing on the value of your tapes. I would welcome any suggestion re: a quality standard that we could all refer to. This should include such things as clarity of picture, commercials, momentary interference, and, in the case of movies, the quality of the print shown by the TV station.

ITEM: I'd like to say a word in defense of commercials. Naturally you don't want them in the middle of Gone With The Wind. But with respect to current network shows, I feel that they have a certain historical value, and as we all know (pack rats that we are) it is the throw away culture of today that is so highly sought after tomorrow. I hope to have a word for TV archivists next issue.

ITEM: Would appreciate your thoughts as to the best way to mail tapes. My present thinking is to wrap the boxes in a section of newspaper and put in a padded mailer (the type that is made up of shredded paper) ... available at office supply stores. By the way, you should take advantage of the special 4th class postal rate.

ITEM: Are you aware that the Betamax deck can be converted to accept a direct video in line and a camera? This facilitates better copying from another tape deck, as well as the obvious benefit of being able to use a camera, as with the large console model Betamax. Talk to your local dealer or Sony repairman. The new switch and input would go in the blank space that you will notice on the back of the set.

Herewith an excerpt from a letter from Andy Bendel:

I've had my Betamax recorder for about a month, and this is a partial list of the programs I have:

"Frankenstein Meets the Wolfman" (1943)	"The King and I" (1956)
"The Ghost of Frankenstein" (1942)	"Two on a Guillotine" (1965)
"The Graduate" (1967)	"The Nanny" (1965)
"The Great Race" (1965) (Abridged slightly)	Plus selected Warner Bros.
"The Planet of the Apes" (1968)	cartoons and Monty Python
"Rosemary's Baby" (1968)	shows..
"Hercules" (1959)	
"The Mystery of the Wax Museum" (1933)	

I'd be happy to exchange tapes with you, but I prefer not to sell or buy. If you have particular films you'd like for your own collection, let me know the title, and I'll record them when they're broadcast locally.

You can reach Andy at: 6B Tudor Court, Champaign, Illinois 61820.

And while I'm on the subject; I am reluctant to print all your names and addresses unless you say that you want me to. There are some among you who would rather that I not. Indeed the following tip is from one such gentlemen:

Do you start a Betamax Video Cassette the same way as I do? After I have placed the videocassette into the Betamax and it's ready to go (provided I have the time and there's no rush) I always first push rewind. This gets me about 3 1/2 extra units (on the digital counter) of videotape to use. I have timed my 60 minute videocassettes and found most of them to be 62 min. 35 sec. long.

ITEM: Those of you with access to such things might consider taking your Betamax to a hotel that has closed circuit movies and helping yourself to an evenings worth of film fare. For those so inclined, this would also be a possible way to secure "XXX" type material, which is being run in motels in certain parts of the land. If any of you have any success with such a venture, let me know.

Sony Puts To Test VTR Cassette Auto-Changer

Sony Corp. is now testing a video cassette auto-changer, which will enable programs of greater length to be recorded. This development marks progress towards longer and longer video recordings, presently the subject of a great deal of research within the industry.

The cassette changer now undergoing tests at Sony's factory measures approximately 25 x 15 x 35 (W x H x D) to fit the Betamax presently marketed by the company. The changer has its operational controls and a digital clock on the front, and simply by loading the Betamax, it will automatically record or play back any number of cassettes. Therefore, by simply using the auto-changer, it will be possible to record one, two, or more hour programs automatically. The changer is fitted to the rail which is visible at the top of the VTR by a single screw.

The operating controls at the front of the auto-changer are identical to the ones on the VTR itself. Therefore, by depressing the switch on the auto-changer, the master switch on the VTR is automatically depressed. The auto-changer will hold any number of tapes. The lowest tape will automatically slide forward into the VTR and start recording, or playback, whichever is required. When one tape is finished, it is ejected, without being re-wound, and the next tape automatically moves forward into the VTR.

Since the auto-changer is still undergoing tests it is difficult to estimate a market price, but it will probably market for around ¥50,000-¥60,000 (about \$200).

The video tape auto-changer works on a similar principle to the audio disc or cassette deck auto-changer. The idea is to get the longest automatic recording possible. In the case of the VTR auto-changer, this should make it possible to record television programs during the operator is outside. Apart from the convenience of this, the system also has great possibilities in the educational and instruction related fields.

At present the longest play possible with a video cassette is one hour, or at the most two hours, if skip recording is used. The industry has attempted

ed to extend the period covered by video tapes in a number of ways, none of which have been especially successful to date. Various methods have included reducing the tape speed, or reducing the thickness of the tape and increasing the length of tape in a cassette. Certain progress has been made with the latter method, which has required the development of a new type of material, but other problems have arisen, such as the tape sticking, or overheating, and these still have to be overcome. Likewise, the deterioration in picture quality caused by reduction in tape speed, is

a technical matter which still requires to be solved.

With Sony having got to the stage of testing a product, it could turn out that the auto-changer is finalized before solutions to the problems posed by the other methods under investigation are solved. While the auto-changer is unlikely to be the final answer to this problem, since the change-over of tapes creates a break of approximately 10 seconds in the recording time, successful testing of the product by Sony may go a long way to solving this particular problem. ©

ITEM: What you see here is from the Journal of the Electronics Industry (an English version of a Japanese magazine) sent in by Dale Johnson, 500 Stella Drive, Madison, Alabama 35758. At present Dale is working with a 3/4" cassette unit and is interested in obtaining Superman shows and Flash Gordon serials. He has also sent me an article about the new Sanyo V-Cord IF which is not yet on the market, but is of interest because it will (by utilizing a slower speed) be able to use a 2-hour 1/2 inch cassette. Will perhaps have more on this. I had heard from other sources that Sony may give up on the 90 minute cassette, and bring out a changer as a possible solution to the demand for a longer time recording capability. We'll see.

Q. & A.: I plan to regularly include questions for which I have no answer, and see if someone out there can help. To get the ball rolling:

Question #1 - Can the length of the cable from the Betamax to the TV be extended without losing signal strength? If so, how far? This would allow you to put the unit next to your chair and facilitate editing out commercials.

Question #2 - Does it hurt the machine to depress the Record key only? I have found that by doing this the signal passes through to the screen (unlike when you use the "pause" switch) and allows you to see when a commercial is about to be over.

See how it goes? Send in your questions and if I can't answer them, I'll throw them up for grabs.

COMING UP NEXT ISSUE: A report on Video Discs ... Your names and addresses (if you say so, that is) ... A list of what I have on Tape ... and hopefully more.



For those of you who are just joining us this issue I repeat...



Who am I? Well ... I'm a 36 year old staff director for one of the legislative staffs of the Florida House of Representatives. I have large comic book collection (ECs Carl Barks, etc.), but am relatively inactive in that now. I also have something of an original art collection which includes Barks, Frazetta, and quite a few pieces by H.H. Knerr (The Katzenjammer Kids). My Betamax is plugged into a Muntz 50" projection-type TV, the heart of which is a Sony Trinitron. I am primarily interested in trading for my wants with serious collectors who can afford to engage in an expensive hobby like this one. I will do my best to accommodate you ... so long as it is within reason. We can trade TV Guides, want lists, lists of our collections, or any way you would like to handle it. Naturally, there are too many of us to work with all at the same time, but is my hope that we can form some sort of loose network and each find others with whom we can most easily cooperate and benefit from.

3 10 17 BILL COSBY (C)

Jackie "Moms" Mabley and Mantan Moreland are featured as Chet's squabbling aunt and uncle. Their sassy exchanges have been going on for 30 years, and Chet thinks it's time they cooled it. Script by Ed. Weinberger, Chet: Bill Cosby.

Guest Cast

Aunt Edna ... Jackie "Moms" Mabley
Uncle Dewey ... Mantan Moreland
Julie ... Jean LaGuerra
Roy Woodward ... Johnnie Collins III
Manager ... Alfred Dennis
Phys. Ed. Instructor ... Arthur Adams

12 BONANZA—Western

The Cartwrights are visited by Lord Dunsford and his wife, who thinks her husband is a coward. Ben: Lorne Greene. Lucy Beathorn: Hazel Court. Lord Dunsford: Edward Ashley. (60 min.)

13 WACKIEST SHIP IN THE ARMY

—Adventure

The Kiwi's crew tries to ransom two servicemen from a tribe of head-hunters. Butcher: Jack Warden. Dr. Newton: Hazel Court. Riddle: Gary Collins. Gunnerson: Harry Morgan. Peterson: Peter Brooks. (60 min.)

My Personal WANT LIST

In addition to the specific episodes listed at the left, and the Hitchcock show mentioned earlier, I am looking for virtually anything that the British actress Hazel Court appeared in. I do not as yet know her full TV credits so there may be many. Films of particular interest would

be: Devil Girl From Mars, The Raven, and The Man Who Could Cheat Death. In addition I would be very interested in any local talk show or what not that features Mamie Van Doren or the famous fan dancer Sally Rand. Would also be interested in Miss Van Doren's film: The Private Lives of Adam and Eve. There are of course many others. But these are the ones that I stand ready to commit time, tape or ready cash to. Help me if you can!

I have a particularly close acquaintance who also has an insatiable lust for certain films. She assures me that she is ready to place cash on the barrel head, or whatever else may be agreed to in order to hold in her own two little hands Betamax video tape cassettes containing the following

* **Destry Rides Again (!!!)*** The Bobo Walkabout
Arsenic and Old Lace Tom Jones Alice's Adventures in Wonderland
Tales of Hoffman Marat/Sade (with Peter Sellers)
(She doesn't even care if they have commercials in 'em)

One of my more local contacts is: Ralph Plumb, 1150 89th Ave. North, St. Petersburg, Florida 33702. Ralph has a way of calling people on the phone no matter where in the country they may live. He has just been hooked up to Home Box Office, and says he would like to hear from you.

Would appreciate any suggestions you might have as to the future of this little venture. I am not looking to going into a major business by any means, but I could entertain the notion of selling advertising space, or of duplicating your contributions from camera ready copy, as I have already done in this issue. All of your letters and comments are welcome!

The three pages which follow this one were prepared by Joe Mazzini, and sent in for duplication from the west coast. Joe was kind enough to send me a couple of issues of Videography, and it was really an eye opener. Below you will find excerpts from these current issues. If you are serious about all this, I would say that it is a definite must. Will keep you posted on other publications from time to time. As to Joe's plea for funds, I can only say this: I am feeling my way in the dark somewhat at this point (thus the pitch for a buck elsewhere in these pages), but for those of you who would care to send in \$5 (as Joe has already done) I will be happy to put you down for a full year's subscription ... and I am sure that it will be a bargain.

The War of the Formats (Cont.): Enter Sanyo with V Cord II

Video users took note when Sony introduced the stand-alone Betamax early this year (Videography, April 1976). They took note again a couple of months ago when Sanyo unveiled a VTR to give Betamax a run for its money: the V-Cord II. Like the Betamax, Sanyo's new machine uses a new half-inch cassette containing high-density videotape. But unlike the hour-long Sony tapes which cost \$15.95 each, Sanyo's cassettes can be extended to provide two hours of playing time and will sell for \$19.95.

The main difference between the Japanese rivals, however, lies in their marketing strategy: Sony maintains that the Betamax is for home use, and has designed it to videotape off the air with ease; Sanyo says it intends to go after institutional as well as private customers. If so, then Sony will undoubtedly find it competitively impossible not to push the Betamax at institutional users, and a new format skirmish would ensue. The likely victim: Sony's own 3/4-inch U-matic system, which the company may try to save by restyling it for the broadcast market.

At 15 pounds, the V-Cord II is lighter than the Betamax. It will retail for \$1,250 compared to \$1,300 for the Sony product. Sony has a headstart in marketing—Betamax recorders are currently available in department stores as well as through traditional video outlets—but Sanyo plans to begin selling its machine late this year. Sanyo also expects to introduce an upgraded \$5,000 version of the V-Cord for electronic news gathering.

Meanwhile, other Japanese electronics firms are poised to enter the suddenly popular half-inch videocassette market. Toshiba has a license to manufacture VTRs based on V-Cord technology in Europe and Japan. And Matsushita is said to be ready to introduce to the U. S. a half-inch model it is presently marketing in parts of Japan. All these machines are reported to be incompatible with each other, reflecting the rivalry for market dominance that continues to characterize the Japanese video industry—much to the consternation of potential users.

3-D TV Coming To Japan

Three-dimensional television will become a reality next October in Japan, according to Videocassette & CATV Newsletter. Using the complex Stereochrome process, Japan's largest commercial channel will telecast two weekly animated series that will appear to have depth when viewed with special glasses. Without the glasses, the color tv image is said to appear normally sharp and flat. No modification of the tv set is necessary. The method works best with animated programs.

News Briefs

Magnavox, a subsidiary of North American Philips, is looking hard at the consumer video market. Already a marketer of tv sets and video games, the company is said to be considering videocassette recorder systems...

Meanwhile, seven more **Teloprompter** cable-tv systems—six in Florida and one in Idaho—have inaugurated pay-cable service via satellite, raising to 46 the number of TPT systems offering HBO to their 659,000 basic-cable subscribers...

Videography

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Folks ... that is it for this time around. I could have included much more, and have already held this up a day or two in order to squeeze in more. Those of you who want to be known send me a brief list of your wants, etc. ... I hope to bring all of you within reach of each other in the next newsletter. Until then ... Happy viewing!

NOTE: Keep in mind that pages 10-12 are primarily directed at users of 3/4" tape cassette decks. However, much of what Joe has to say is of interest to all of us. Many thanks, Joe!

3/4" U-MATIC EXCHANGE NOTES

According to Jim's list there are enough of us to set up an exchange program for U-Matic users.

For a few issues I will be providing you readers with a couple of pages dealing with our format. To begin with we really need to contact some people who have access to Home Box Office or Warner Cable because there is a great deal of programming there that cannot be received otherwise. I have an idea that I think will work. If we make up enough fliers about our exchange organization and leave them at various video sales outlets we might contact new people in urban areas. I notice that on our list there are no people from San Francisco, Los Angeles or New York/Boston. These are areas we definitely need to complete our growing organization.

I propose that we all send Jim \$5 to cover printing and distributing costs. This Stamped-Addressed envelope thing just will not cover his effort. If we have the money to afford this sophisticated equipment we can certainly afford to help Jim out in his duplicating and mailing costs. It's better to solve our problems before they happen so send him money as soon as possible.

I thought we would discuss magazines available that would be of interest to us. The first (and best) is *Videography*. *Videography* has only been out four months now and is by far the closest geared to home-use of video equipment. It only costs \$5 per year or \$15 for three years. It is printed on heavy stock and runs over 60 pages per issue. The July issue, for example, had articles on the London Videodisc Conference, Nam June Paik and satellite cable systems. It retails for \$1 a copy so a three year subscription will save you the expensive hassle of \$10 renewals each year. That \$15 price is for charter members so you should get on the ball and send them some money at

VIDEOGRAPHY
750 THIRD AVE.,
NEW YORK, NY 10017

They still have back issues available and I recommend that you purchase them all because there is so much information concerning video there.

Memorex publishes a free publication entitled *Scan*. *Scan* is technical in content and small in size, but it is free. The latest issue discussed basic playback systems and monitors vs. receivers. It is available from

MEMOREX
P.O. Box 420,
SANTA CLARA, CA 95052

Televisions is a quarterly publication from Washington, D.C. and concerns the "independent" approach which covers everything from portapacs to home use. It lists for \$1.50 an issue and looks like the old Rolling Stone magazines. They give a price break to individual subscribers. Send \$10 for ten issues to

TELEVISIONS
P.O. Box 21068,
WASHINGTON, D.C. 20009

An excellent technical publication dealing with video is *Educational & Industrial Television*. It lists for \$1.25 an issue and costs \$12 for 12 issues. I'm dropping my subscription because I have been reading it for two years and have learned all I really need to know about that area. *Videography* will keep you up-to-date on the latest technical developments and equipment, but for those of you who want a good background in the technical end send money to

EDUCATIONAL & INDUSTRIAL TV
607 MAIN STREET,
RIDGEFIELD, CONN. 06857

A small, but enjoyable publication is *Midwest Video News*. If you don't know about it Jim Lucas, you should. Jim is in Chicago with a JVC U-Matic. I've dropped my subscription after two years also because of *Videography* but if you live in the midwest it is a must to subscribe if only for a schedule of things going on there. The cost is \$8 for a year and they publish a 8 1/2 x 11 inch format magazine like ours.

WIDL VIDEO
5325 NORTH LINCOLN AVE.,
CHICAGO, IL 60625

There certainly are more and if you would like to share them with others that subscribe to this newsletter drop me a line (Joe Mazzini, Box 179, Arbuckle, CA 95912).

Incidentally, we're looking for someone who has both cassette formats. If you know anyone who has a U-Matic and Betamax tell him that we'll give him a free year's subscription. Someone someplace must exist because we exist. Right?

Future articles from me will discuss Sony's technical publications (which require sifting in order to find something applicable, but there is always something dealing with home video use) and the many fine books that deal with consumer and independent video.

I did want to mention this time that there are 90 minute U-Matic tapes available. They are manufactured in Switzerland by DuPont and are Cobolt energized CRO₂. Most places sell them for anything from \$40 to \$50 each. However, SOUTHWESTERN AUDIO VISUAL, P.O. Box 1682, HUTCHINSON, KANSAS 67501 sells them for only \$34.95 plus shipping which runs about \$2 for UPS. I've used my one tape over and over as a test and it stills functions perfectly. No head-gumming or jamming. It has still-frame capability which means that it has a good binder. This company also sells Sony KCA-60's for \$24.95 each in quantities of 12.

I'd like to hear from any of you who have tried cheaper tapes. Cramer is offering KCA-60's for only \$16 in quantities of 48. They list for \$19 and are CRO₂.

RUMOR HAS IT THAT A 120 MINUTE KCA TAPE IS ON THE WAY!!!

STUDIO TAPE EXCHANGE AT 366 WEST 46TH STREET, NEW YORK 10036 is selling used video tape (Sony, 3M and Fuji) for \$14 per 60 minute cassette, which sounds just too good. They also have their own fresh brand for \$19 each (quantity discounts available). Good luck with it.